

FURNISHING
THE MODERN
BUSINESS &
FINANCIAL
INSTITUTION

Digitized by



ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL
www.apti.org

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

<https://archive.org/details/buildingtechnologyheritagelibrary>

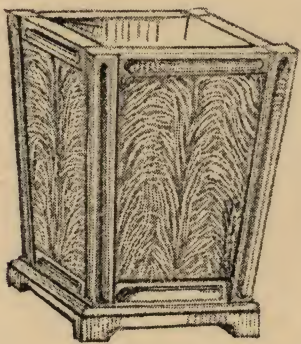
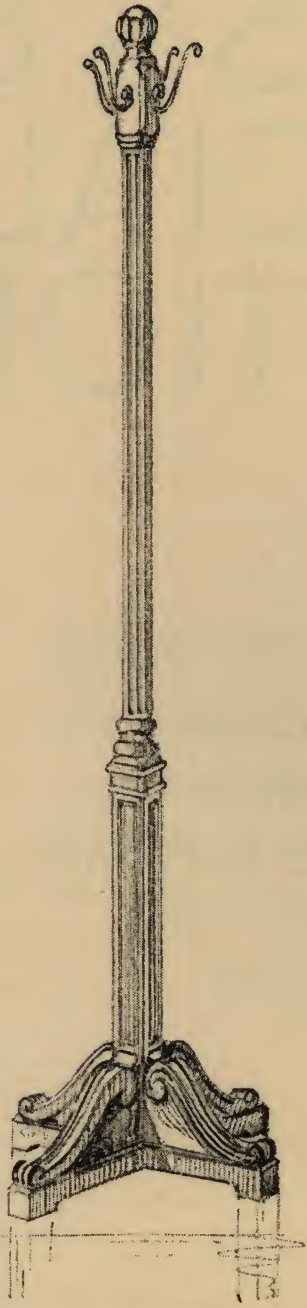
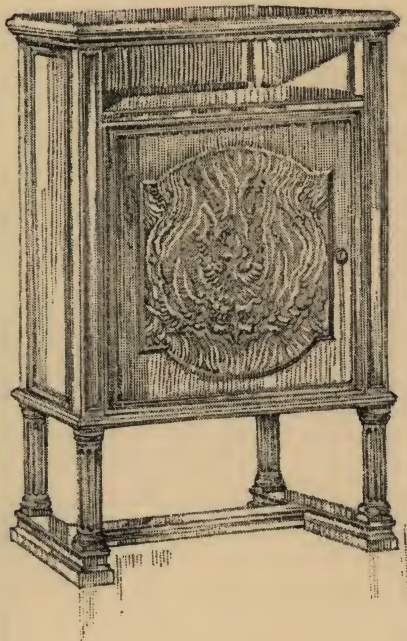
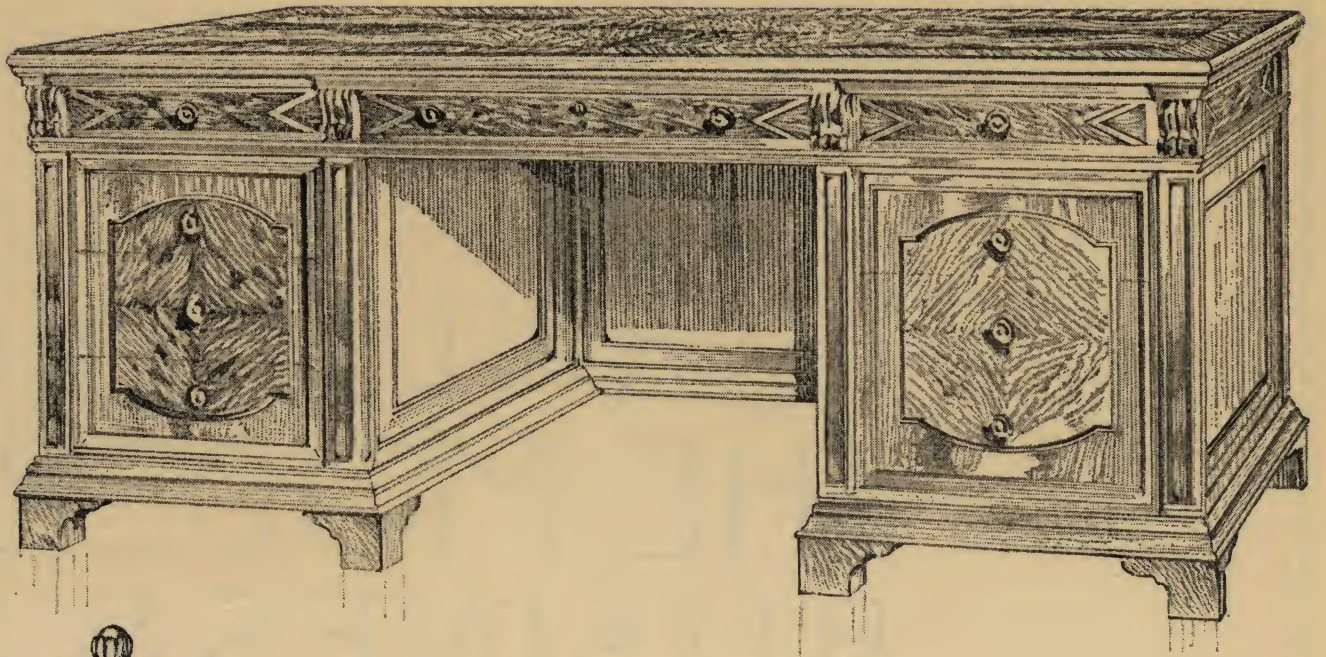
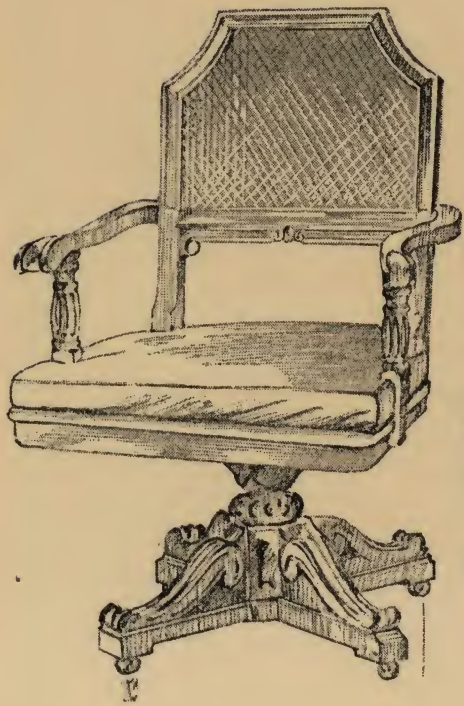
From the collection of:

Mike Jackson, FAIA

FURNISHING THE MODERN BUSINESS & FINANCIAL INSTITUTION

AN EXHIBITION OF FINE OFFICE
FURNITURE WITH THE DIGNITY
AND IMPRESSIVENESS OF
HISTORIC PERIODS ADAPTED
TO MEET PRESENT DAY
REQUIREMENTS

STOW AND DAVIS FURNITURE COMPANY
GRAND RAPIDS · MICHIGAN

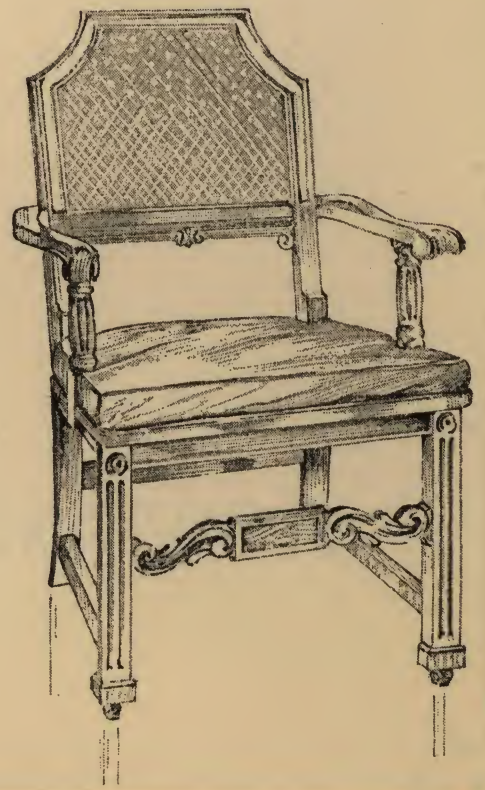
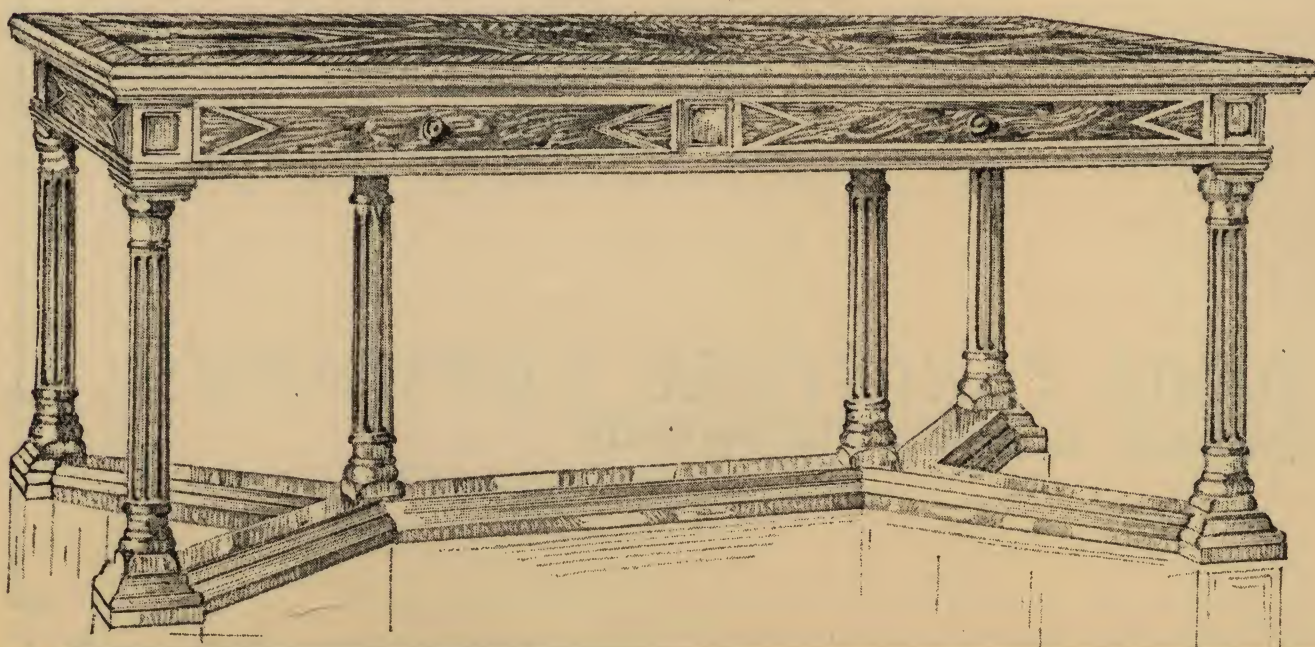


FLORENTINE

The distinctive character of this style, so-called, has taken its inspiration from the early Italian Renaissance, a period that in its art, was rich in splendor and stately dignity.

The early Italian artists were noted for their strict adherence to the perfection of form, to which beauty of line and decoration were often subordinated. Well-carved and proportioned embellishments in ornament, however, were never wholly omitted. The straight-lined structural supports have been most carefully relieved by just sufficient decorative carving to create a distinctive charm. An atmosphere of elegant and dignified simplicity mark this suite as one of outstanding merit.

To meet the requirements of the adequately planned and appropriately furnished modern office, the "Florentine" embodies a modern adaptation of a period richly endowed.



THERE is probably no other place where furnishings have a more definite purpose than in the office of a modern business and financial institution. Beauty alone would not be enough. There must be what is known as atmosphere, that elusive quality that creates, in this case, a distinct impression of dignity and responsibility together with elegance and endurance.

A person entering the office of a bank president, for instance, must be made to feel that he is in a place where affairs of great magnitude are considered and where decisions are made upon the best knowledge and largest experience of those who have had to do with the economic affairs of advancing civilization. He must be made to feel this before a word is spoken.

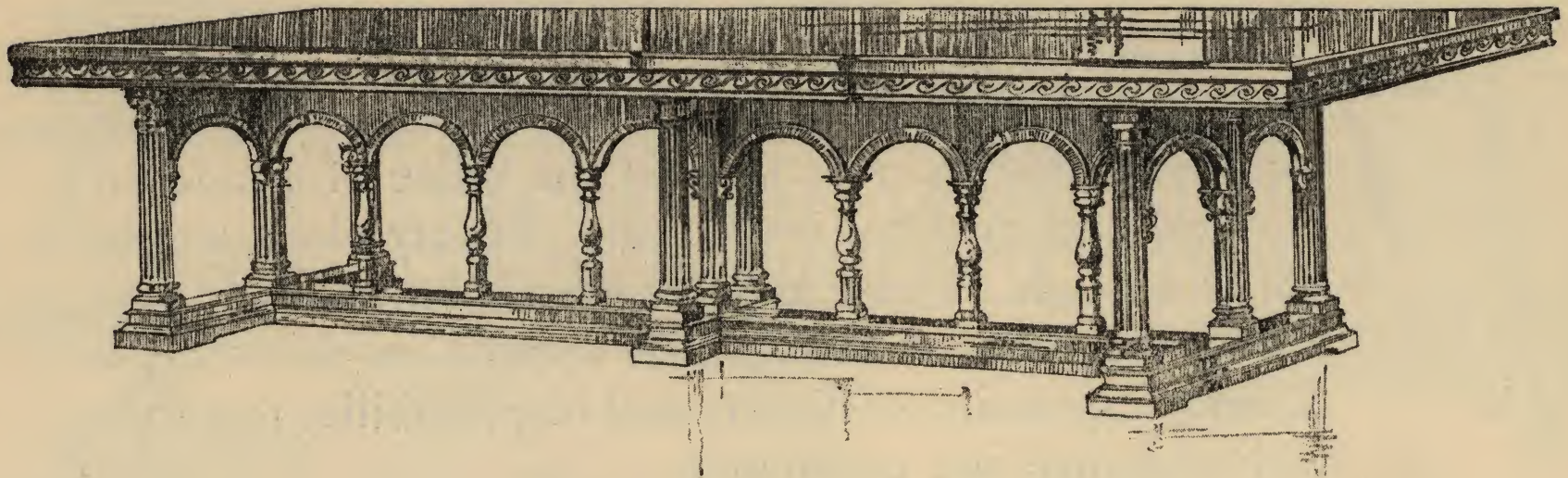
True dignity has nothing in common with coldness, but it is always allied with elegance, that fineness that is sure of itself because it knows it is correct. A piece of furniture composed of sharp angles and having rectangular appearance could not have dignity, for elegance is always accompanied by flowing lines and charming curves, either real or imaginary.

Whatever style of furniture is selected for this purpose must have these two elements in highest degree. With them, however, must be endurance or practical usefulness for an indefinite time. The sum of all these things is worth, intrinsic and extrinsic. Worth is accomplishment. It is the outward indication of fulfillment of purpose. The higher that purpose the finer must be the things that make up worth.

When we assert that our office furniture is worthy and we do it confidently, we are saying everything that could be said about it. It completely fulfils its purpose of creating an air of dignity, with unobtrusive elegance and with the lasting qualities that make it a practical investment.

We ask for no comparisons. We leave it to our product to find its own niche in the estimation of those who are naturally accustomed to the better things of life.

If this high appraisal were to have as a corollary unreasonable expenditure, these suites would lose some of their practicability, but that is not so. They are commercial as well as worthy.



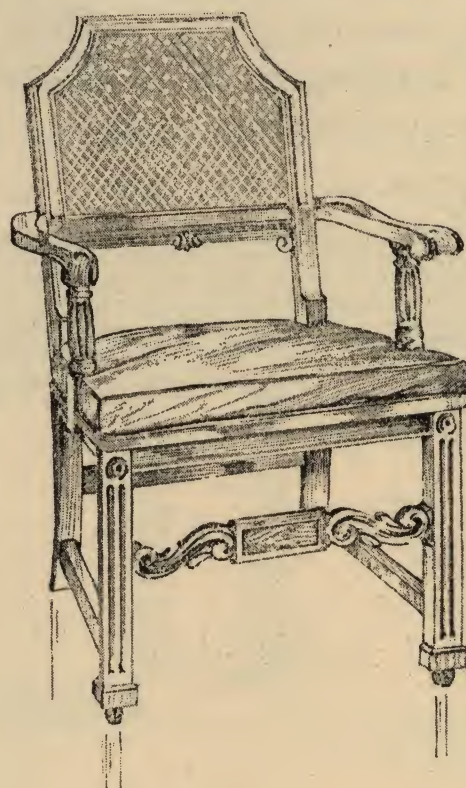
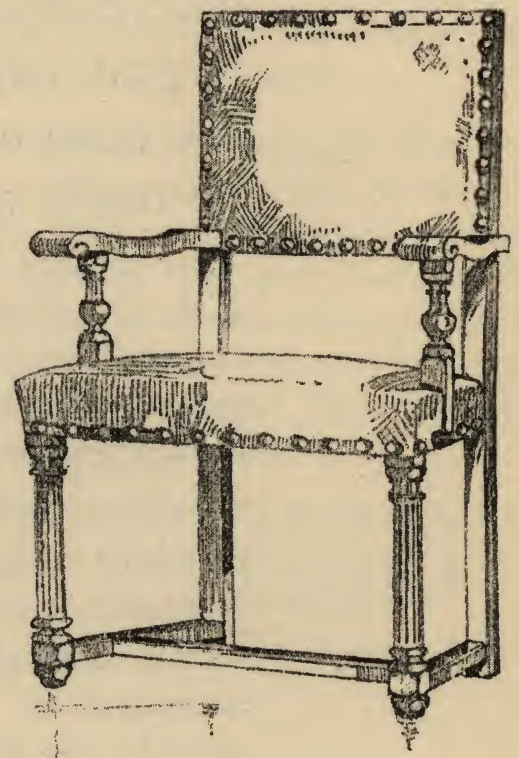
FLORENTINE DIRECTOR'S SUITE

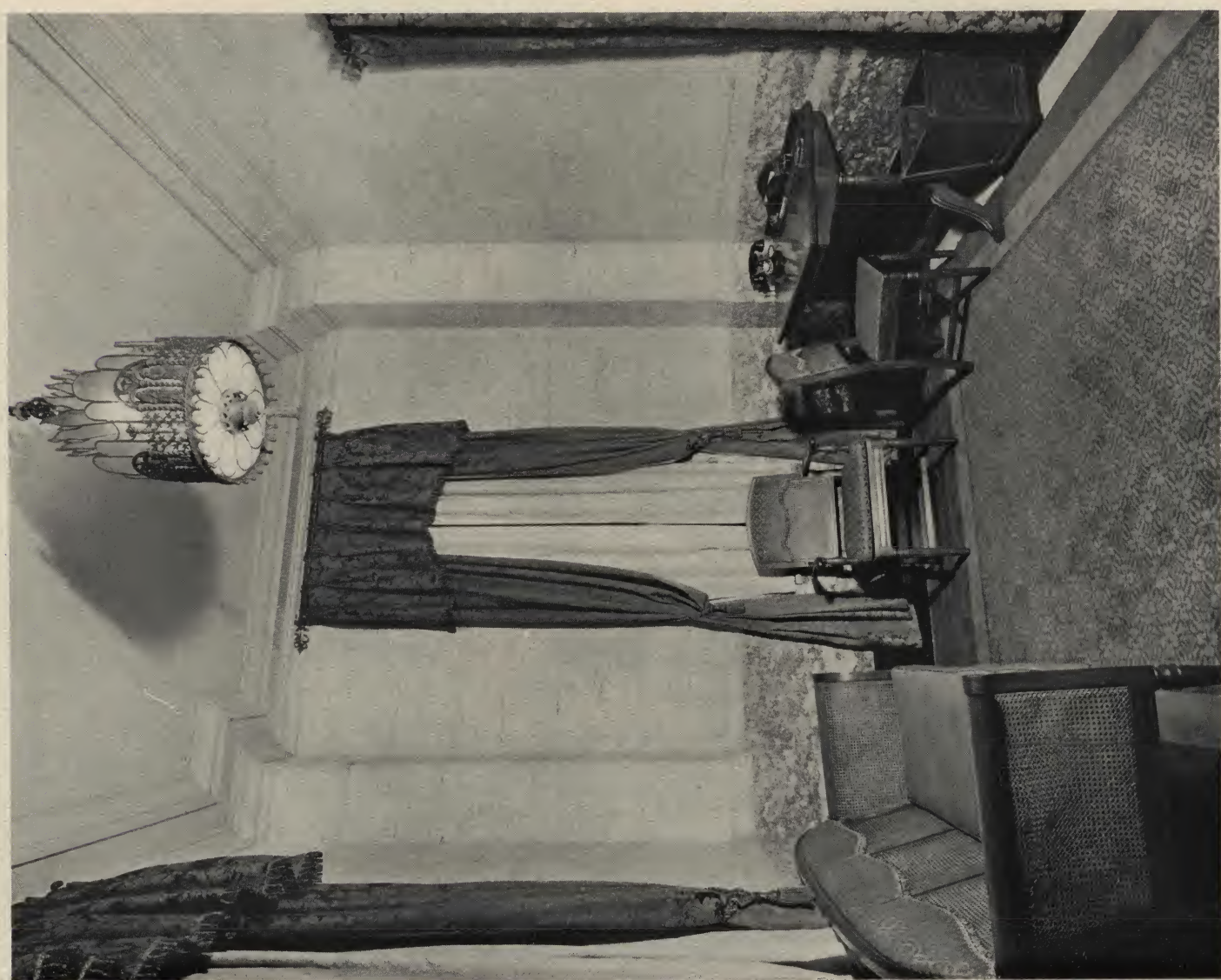
The Italian Renaissance of furniture design, the beginning of a new development of art in the modern world, had its inception in Florence. The furniture of this period has been unsurpassed. While knowledge of ancient Roman and Greek forms was not complete in this period, effort was made and feeling and creative ability were great. Scant attention seems to have been paid to classical standards, yet it achieved classical rhythm.

Florentine Renaissance is rich with inheritance from the arts of the eastern Mediterranean, Byzantine, Saracenic and Sicilian; its exquisite proportions and its simple compositions make the furniture of this period superior to that of the later part of the Renaissance.

In this suite, even with its highly decorative qualities, there has been preserved dignity and elegance, with, perhaps, long life just a bit more accentuated than in some of the other styles shown. The studded upholstery gives the chairs a distinct note.

The Florentine Renaissance from which this suite is adopted is one of the four great periods in the history of art that have been distinguished for accentuated straight line effects, influenced, however, in decorative qualities by the natural aspiration for beauty that actuated the designers of this period and locality.



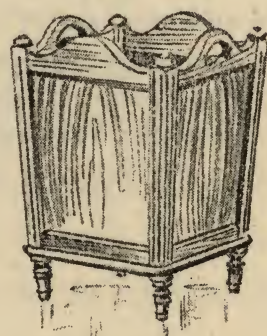
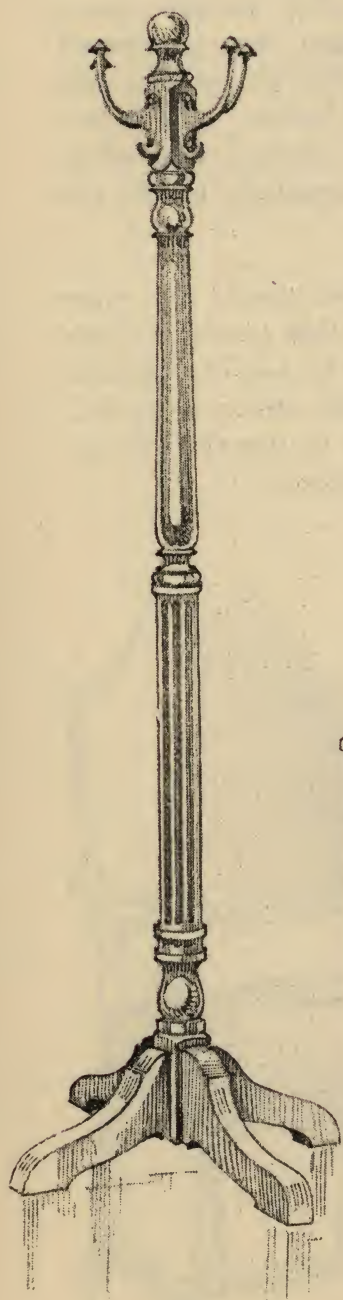
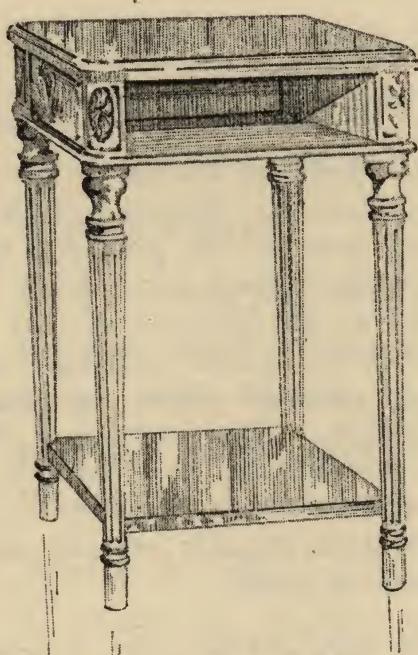
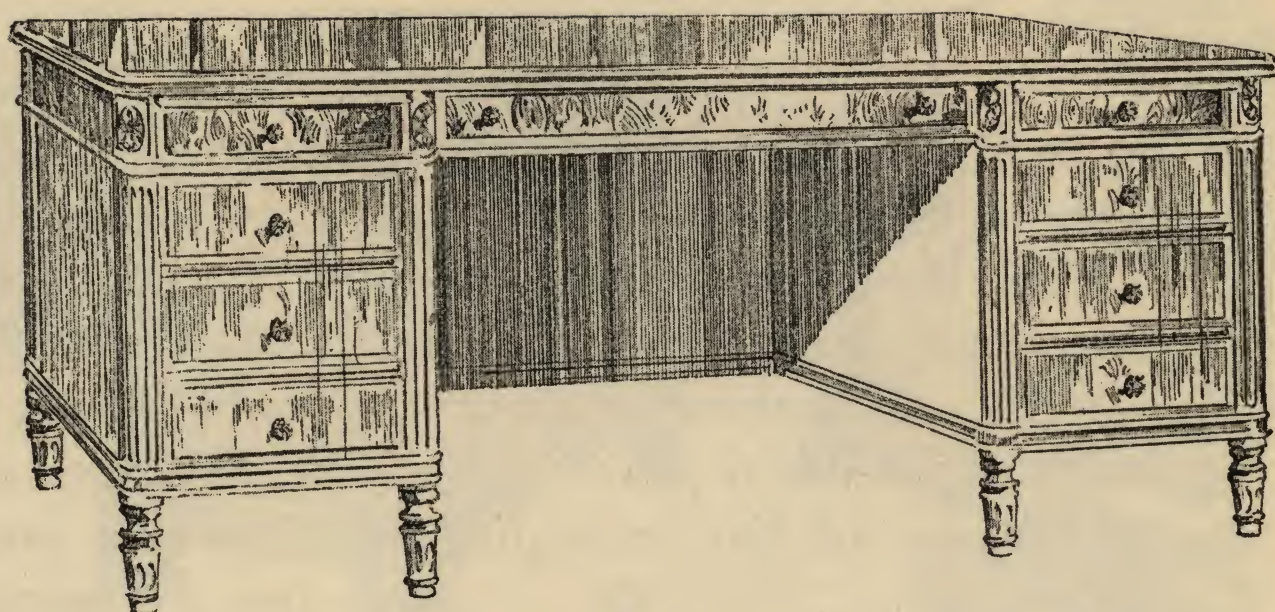
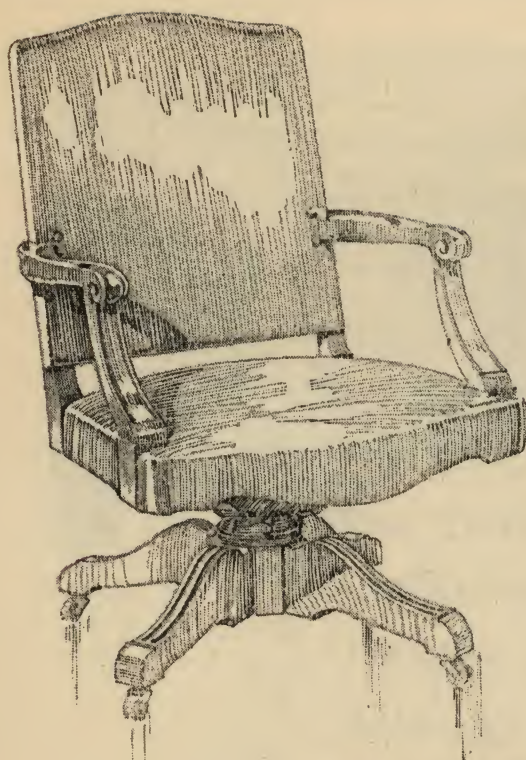








DIGNITY · ELEGANCE · ENDURANCE · WORTH

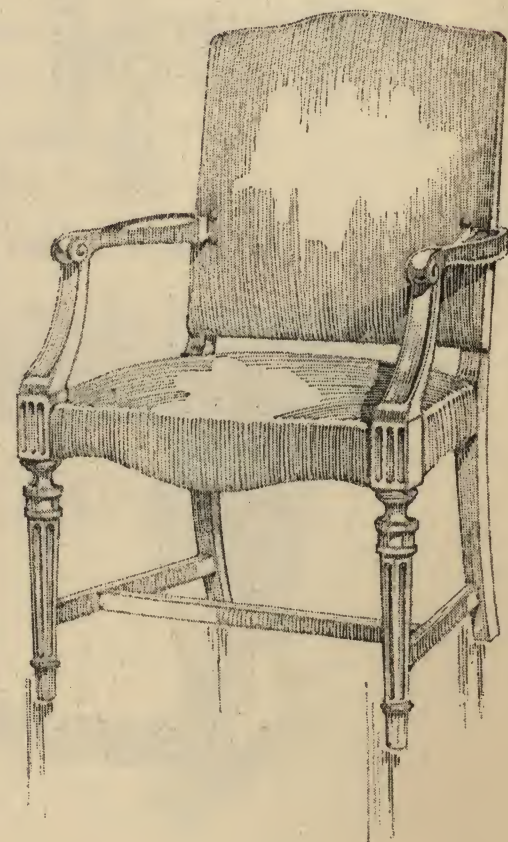
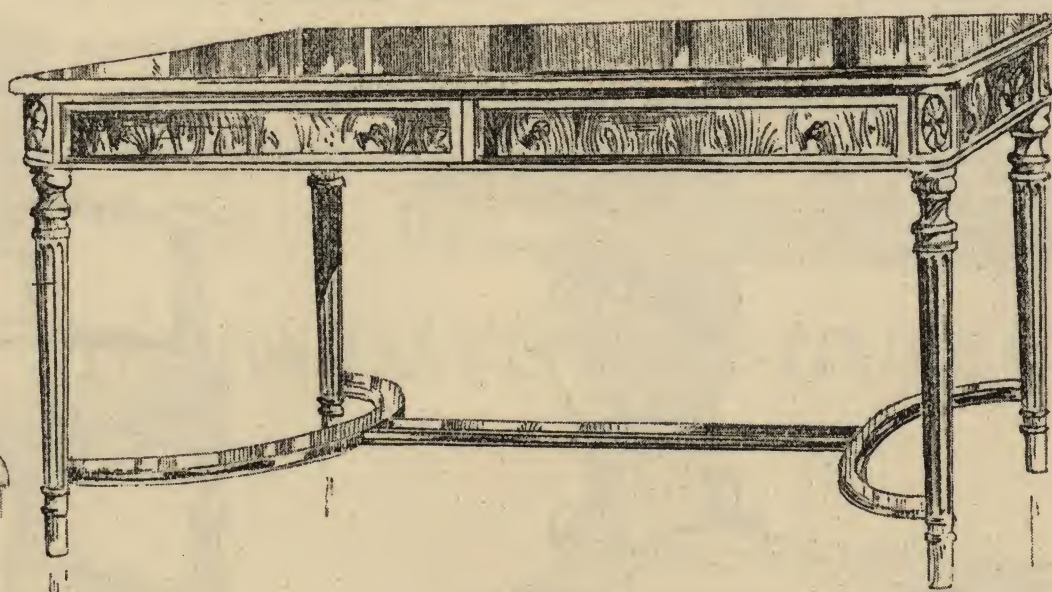


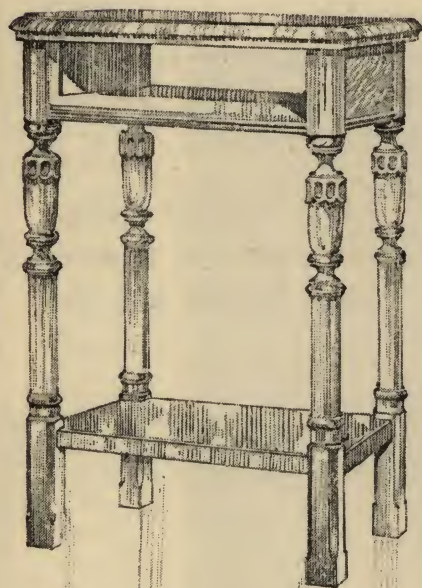
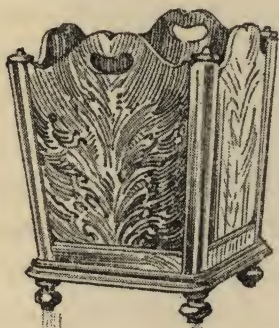
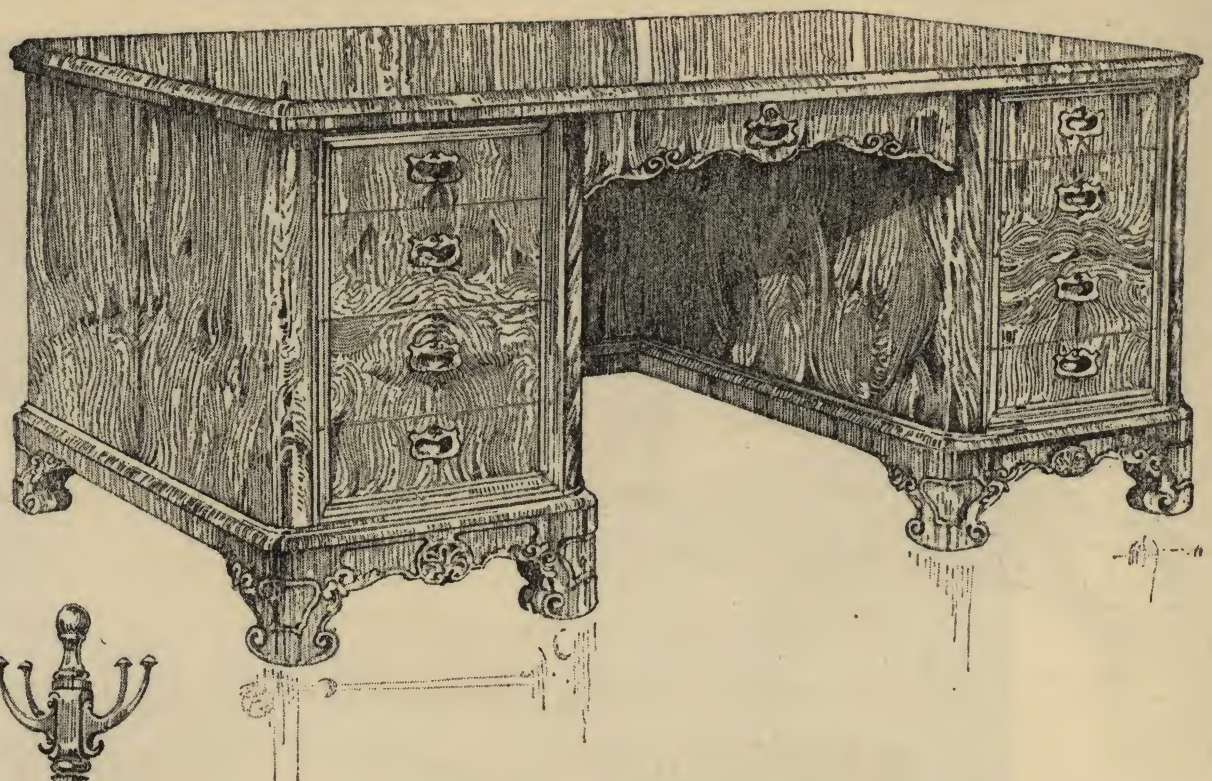
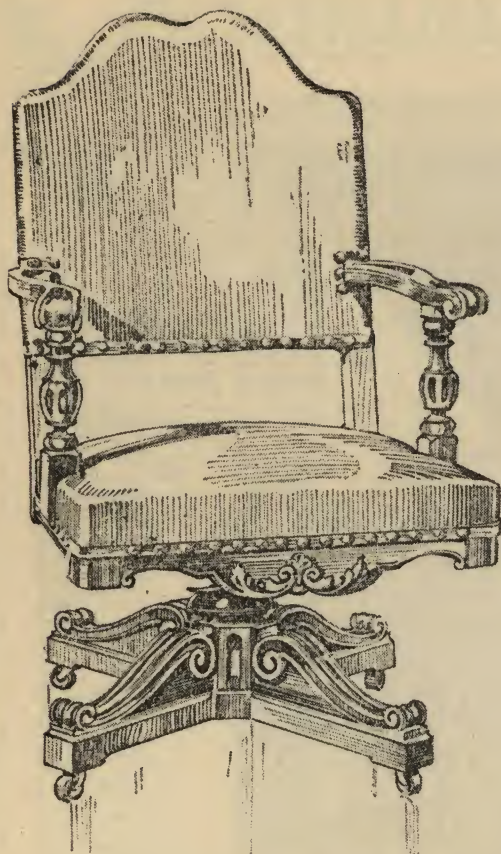
ADAM SUITE

The furniture of the Adam period was distinguished by its straight lines and the use of ornament in concentrated areas and a return to the pure classic form from the preceding period. Robert Adam, who with his brother James promoted this revival in England, was eminent in architecture and became interested in furniture merely as a complement of fine buildings. This period is contemporary with the classical revival of Louis XVI of France, which later responded to the influence of this English period.

One of the brothers lived and studied in Italy for several years, adapting for English furniture the classical lines of the Greek and Roman architecture. Characteristic are rosettes, festoons, classical moldings and delicate fluting.

Designed upon purely classical lines, after these great masters of the latter 18th century, the suite shown here has a purity of design that is beautiful in itself. Quiet elegance and true dignity are its dominating features.

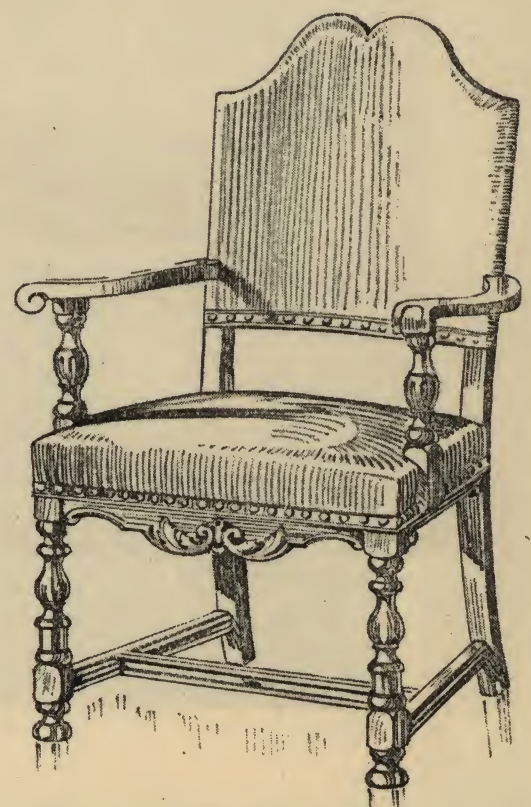
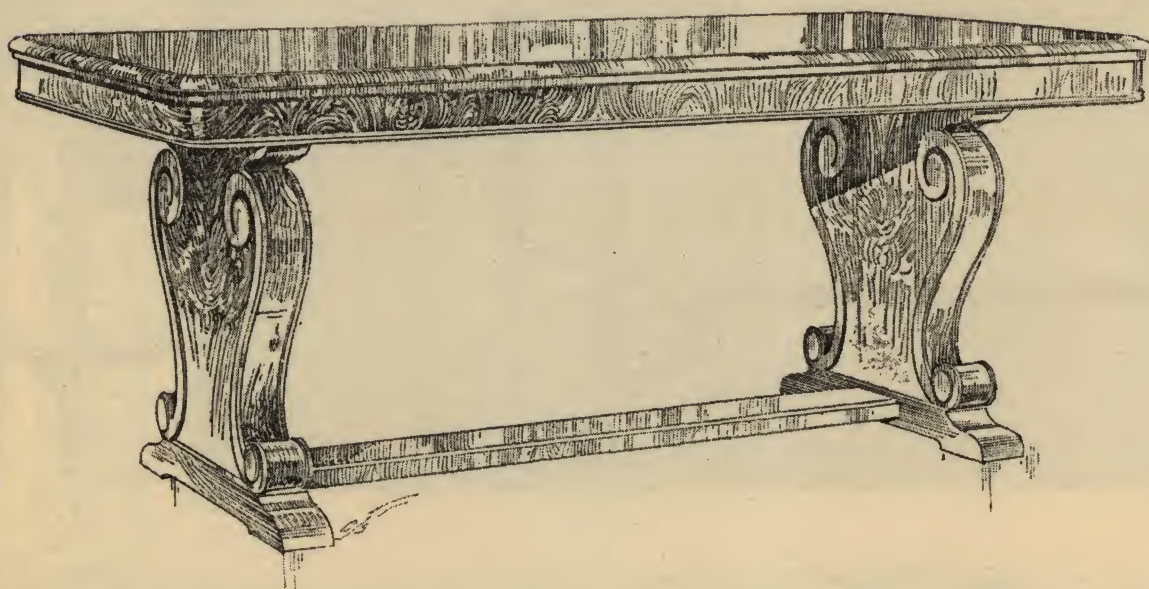




LOMBARDY ITALIAN

Furniture design in Italy in the early 17th century was both sculptural and architectural. Perfection of detail was striven for to a higher degree than in the preceding Italian Renaissance. The imaginative Italians could not confine themselves to simplicity of form and so the furniture of that period was replete with profuse carvings and ornate moldings, even though many plainer pieces were produced where the design was in figured woods and inlay effects. The furniture of this period was still closely related to the furniture of a century before. It is frequently mis-called Italian Renaissance and is a distinct type of its own. Much of it shows Spanish influence, especially in the use of leather upholstery on chairs.

The motive for this suite is taken from museum pieces that were produced in Lombardy and Tuscany early in this period. There are, of course, adaptations to make this suite fit modern requirements, but losing none of the beauty of this historic period. In spite of its intricate carvings, it has an air of simple richness, combined with a dignity that seems to be inherent.



WHEN A MAN or an organization has put his best into a work, has guided it through the various stages of development as carefully as he would a child, whose aspiration has led him forward more certainly than the hope of material reward—and when the result of his labors has been appraised highly by others, it is easy for his enthusiasm to exceed his judgment and his ability to rightly praise his own work.

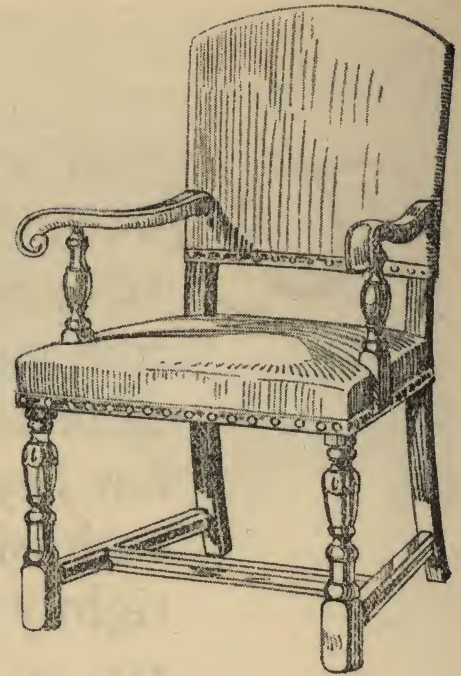
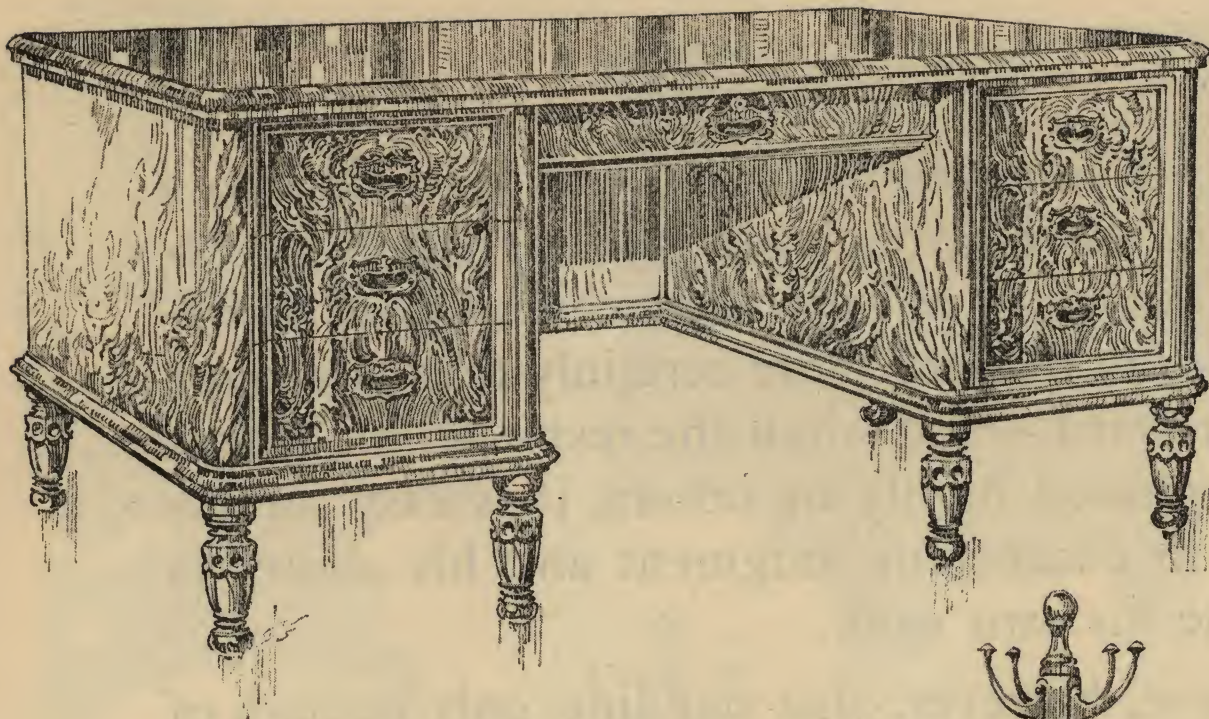
We do believe, however, that our line, only enough of which is shown here to give an indication of its merit, is the finest that may be procured. We are assured in this belief by commendation of others that approaches enthusiasm.

In following our ideals we have not been unmindful of the fact that our product must be marketable, that its production must be on a commercial basis. With that in view, we have equipped our factory with every available tool of production that could lessen cost without depreciating quality. We believe we have been successful in that also.

And so we offer to those interested a line of office furniture that is unique in character, quality and endurance. The rich design, the artistic, rigid construction and the fitness for their purpose of our different suites make them eminently suitable for fine offices, and the price is not only not prohibitive, but reasonable beyond expectation.

The foregoing pages have exhibited principal features of our line. The best designed piece will lose some of its beauty if it has not a finish comparable with its character and purpose and will lose in worth if its original finish will not be preserved for an indefinite time under all conditions. There is another, but not lesser, element of worthy furniture. We invite those directly interested in fitting out new suites of offices, or refurnishing, to see and appreciate what we have to offer.

STOW & DAVIS FURNITURE COMPANY



ITALIAN RENAISSANCE

Italian Renaissance is divided into two periods, the early Italian or Florentine and the Roman. The styles of this period are characterized by a perfection of art, exquisite proportions, and simple composition. The chairs were beautiful but lacked comfort. Modern adaptation has supplied this missing element and styles made after this period, following closely its historic beauty, are among the best produced. While this suite is not massive, it has the appearance of strength and durability, combined with the beauty of form and duration that characterized the furniture from which it is adapted.

